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treated him with all possible civility. He was meanwhile amused with some fine specimens of Labrador spar on the chimney-piece, which he greatly admired and accepted of a polished slab. Of course I hastened home, and passed half an hour with him in agreeable conversation. He gave me his direction and begged me to call on him whenever I pleased, which I considered the more condescending, as he would derive neither honour nor profit by my acquaintance. You may be sure I availed myself of the privilege, and believe, that we did not grow tired of each other's company. The same friendly intercourse between us was kept up during both his first and second visits to England. Sometimes I met him at friends' houses, but never enjoyed his company more than at his own lodging. I now and then found him at work upon those magnificent symphonies, which he composed for Salomon's concerts, and though I avoided taking up time so well employed, yet he would sometimes detain me, and play for me some passages of a new composition. On enquiry, hearing from a friend, that I had ventured to compose some sonatas for the pianoforte, he desired to hear them. As he observed, that they ought to be printed, I agreed, if he would permit me to dedicate them to him. Of this he has made mention in his own account of his visits in England. These sonatas, with many compositions of better masters, have long ago swam down the stream of oblivion, and made room for a younger fry. Speaking with me of Mozart's death, he added, with that modesty, by which he was distinguished, "In him the world has lost a much greater master of harmony than I am." In general, I never perceived in Haydn any symptoms of that envy and jealousy, which is, alas, so much the besetting sin of musicians. He appeared to me to be a religious character, and not only attentive to the forms and usages of his own church, but under the influence of a devotional spirit. This is felt by those, who understand the language of music, in many parts of his Masses and other compositions for the church. I once observed to him, that having in the year 1779, when a youth, obtained the parts of his *Stabat Mater* from a friend, who had found means to procure them at Dresden, I made a score, and became enchanted with its beauty. The study of it, more than of any other work, helped to form my taste, and make me more zealous in the pursuit of this noble science. He seemed delighted to hear my remarks on a composition, which he declared to be one of his own favourites, and added, that it was no wonder, that it partook of a religious savour, for it had been composed in the performance of a religious vow. He then gave me the following account of it. Sometime about the year 1770, (but as to the particular year I am not sure,) he was seized with a violent disorder, which threatened his life. "I was," said he, "not prepared to die, and prayed to God to have mercy upon me and grant me recovery. I also vowed, that if I were restored to health, I would compose a *Stabat Mater* in honour of the Blessed Virgin, as a token of thankfulness. My prayer was heard and I recovered. With a grateful sense of my duty, I cheerfully set about the performance of my vow, and endeavoured to do it in my best manner. When finished, I sent the score to my dear old friend, Hasse, then residing at Venice." (If I am right.) "He returned me an answer which I shall preserve as a treasure to the end of my life. It is full of affection and truly religious feeling, for he was not

only my musical, but my spiritual father. The *Stabat Mater* was performed at Vienna, both in the Imperial chapel and at other churches with acceptance, but I dedicated it to the Electress of Saxony, who was an excellent judge in music, and at Dresden it was done justice to." The tears glistened in his eyes, while he gave me this account, of which I have remembered the very words.

WORCESTER MUSICAL FESTIVAL.

The late period of the month at which this performance takes place, permits us merely to record its successful opening, from the report in the *Times* of the first day. Further accounts must be postponed to our next number:—"The festival began this morning under somewhat gloomy auspices. The anticipations of fine weather, which were universal yesterday, were to-day altogether dispelled. From an early hour the rain began to come down, and continued, without intermission, the greater part of the day. Nevertheless a numerous congregation assembled (nearly 1,300) at service in the cathedral, which commenced at the usual hour, 11 o'clock. The 'preces' and 'responses' of Tallis, and the 'Dettingen te Deum' and 'Jubilate' of Handel, formed parts of the selection. Formerly the Te Deum of Purcell, and that of Handel, composed for the Peace of Utrecht, used to be performed alternately; but the sublimity of the 'Dettingen' has won it the preference for nearly a century. The 'Jubilate' of the same composer, has also been mainly instrumental in putting aside that of Purcell, which was once very popular, and must always be highly esteemed as one of the capital works of the greatest musical genius to whom England has given birth. At the same time, with a profound respect for the masterpieces of Handel, we must confess we should not be sorry to hear a new setting of the words 'Te Deum' and 'Jubilate' by some competent hand—not to supersede Handel, which would be a difficult matter, but to afford the world an opportunity of judging how modern art could give expression to those important passages of the cathedral service. The performance of the two works in question, in which the principal voice parts were taken by Misses Birch, Dolby, and Williams, and Messrs. Lockey and Machin, was as correct and effective as might have been expected from able and practised singers, thoroughly familiar with the music. After the third collect, Dr. Elvey's anthem 'In that day,' of which a criticism appeared in the *Times* on the occasion of its performance by the London Sacred Harmonic Society at Exeter-hall, was given, the solo voice parts by the members of the cathedral choir. Dr. Elvey's composition, although neither masterly nor sublime, certainly improves upon acquaintance. The sermon was preceded by the ancient version of the 47th Psalm, 'O God, my strength and fortitude,' for full chorus, choir, and quartet (Misses Birch and Dolby, Messrs. Lockey and Machin), and followed by Mendelssohn's superb anthem, 'When Israel out of Egypt came,' one of the noblest examples of modern church music extant. The execution of both works was, on the whole, very satisfactory, although Dr. Elvey's being easier went with more decision. Mr. Done, the conductor, and Mr. Amott, the organist, performed their duties efficiently, and the chorus, almost entirely selected from provincial societies, showed no lack of force or discipline.